



Peter Dink

Memories of Hawthorne



BEACH BOYS

STOMP



ON TOUR



BEACH BOYS STOMP JULY 1980

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SUBSCRIPTION RATES

(per six issues):

United Kingdom £3

Europe/USA £4 \$8*

Australasia £5 \$10*

(* includes airmail)

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EDITORIAL

This is gonna be a short one this time due to the amount of articles we have. The Beach Boys have been and gone, the concerts are over; the actual venues played were Stockholm, Oslo, Copenhagen, Paris, the Hague and of course, England. They were all a great success and well worth the wait. We've a woody-load of interviews, articles and information arising from the tour, which will be rationed out over the next few issues - expect a few surprises. Because of this embarrassment of riches (something we're not used to over here), all previously advertised articles, etc. will have a delayed publication.

STOMP, in common with all other rock mags of note, has decided it's high time we had a permanent logo to grace the front page.....and we decided to let you the readers have a say in the matter - or, in other words, you design it! It must contain the words BEACH BOYS STOMP, otherwise it's up to you. Prize? Why, seeing your creation grace the front page every two months (or so....). Get scribbling.

At the time of going to press, we've had nearly 300 replies from the album address, of which some 80 have taken out subscriptions. We also welcome to the fold readers in Italy, Brazil and the Argentine, which means STOMP is (or has been) read worldwide, with the exception of Africa (they surf in South Africa, don't they?).

As you may have noticed, there's been something of a reshuffle among the STOMP staff since the last issue. For various reasons, Andrew Doe is presently unable to continue his duties as contributing editor, infor. officer

and layout & graphic artist. Hopefully, at some future date he'll be able to resume a more active role again; until then, Michael Grant has taken over the task of answering questions on BB history whilst Trevor Childs is the man to ask about anything pertaining to vinyl and please, don't forget the SAE!!! Finally, we welcome to the team Ann-Michelle Bowerman, the UK BBFUN rep. who will supply a somewhat less esoteric viewpoint than before and will weed out some of the heavier aspects of the rest of us.

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NEWS

The World Records Ltd. boxed set is even now being pressed and will be released before August is out. It's been a severe hassle getting everything sorted out but, finally, all's well. Please don't ask for details of how to get it; we'll publish all the requisite information when the time comes. In similar fashion, the Brad Elliot book is approaching completion and we'll likewise provide the dope on how to get it at the apposite time.

The date, venue, etc. for the second STOMP Convention has been finalised; details for this are contained in a separate section. Don't miss it!

For those of you living outside the Capital Radio area, here's the result of Roger Scott's stunningly uninspired competition to win other signed copies of "KTSA" or tickets for Knebworth. All you had to do was send in your top three BB tracks, from which was compiled the "All Time BB Top 12". The tickets, etc. were won by being drawn from a hat - tricky, eh? anyway, here are the Top 12 :-

- | | |
|-------------------------|----------------------------------|
| 1. Good Vibrations | 7. I Get Around |
| 2. California Girls | 8. Lady Lynda |
| 3. God Only Knows | 9. Sloop John B |
| 4. Surfin' USA | 10. Help Me Rhonda |
| 5. Wouldn't It Be Nice? | 11. Here Comes the Night (disco) |
| 6. Barbara Ann | 12. Fun, Fun, Fun |

Which I reckon tells you more about the listeners to Capital than anything else, though it's interesting to note the "Good Vibes" got twice as many votes as the second placed song.

In a recent Radio 1 programme, Roger Daltry of the Who revealed that, in 1974, Keith Moon was going to approach the Beach Boys with a view to becoming their drummer! Dennis, you may remember, wasn't drumming at this time because of his hand injury.

RECORD NEWS

This is a new section, intended to keep you informed of any new releases that may be of interest to BB collectors.

The present UK single is "Keepin' the Summer Alive/When Girls Get Together", whilst in the States it's "Livin' with a Heartache" (ZS9 9033), available from Record Corner - see the music press for details. The US single is an edit, lacking the middle verse and chorus. The next UK single is to be "Santa Ana Winds/Sunshine", while the States are supposed to be getting radically re-mixed "School Days", due to be released initially in Australia. Japan has "Some of Your Love/Endless Harmony", available from Virgin, Oxford Street.

Capitol further their campaign for a place in the Guinness Book of Records with yet another compilation entitled "Girls on the Beach", though it must be admitted that this time the tracks were chosen with rather more care than usual, as follows :- Side 1: title track/In My Room/Hushabye/We'll Run Away/California Girls/Warmth of the Sun/Surfer Girl/God Only Knows. Side 2: Wouldn't It Be Nice?/You Still Believe in Me/Caroline, No/Loneley Sea/Don't Worry Baby/Don't Talk/Keep an Eye on Summer/Then I Kissed Her. The cover's not that hot, being largely a rehash of the boxed 45's pic sleeves and titling. From the Lp - on sale at mid-range price - a maxi-single has been pulled, featuring the title cut, "In My Room" & "God Only Knows" (Capitol I-6148).

Moving to related items, Adrian Baker has released "California Gold" (or "BB Gold 2"), this time as Aero on the Polo label (Polo 5 or Polo 125 for the 12"). B side is "Summer Girls", quite nice. Adrian also has a solo single out "Crazy About You/Lovemaker" (Polo 3). The Barracuda's also have a fine new 45 out, "Summer Fun/Chevvy Baby" on Zonophone 25. The first 10,000 copies of this pic sleeve include free stickers.

Next time you're in Woolworths, check out the Disney singles box, wherein you may find Annette's "Monkey's Uncle", complete with you-know-who doin' the backups. The number is DS6010 and what makes it really worth looking for is the fact it's in Stereo, Annette left channel, BB right.

And finally the 'oops I forgot bit', expect to see CBS reissue "Sunflower" as per "Surf's Up" sometime in October.

STOMP CONVENTION '80 - AUGUST 30TH

Following last year's, ah, experiment, it was decided to make the Convention an annual event. Below you'll find a rough running order of events and an equally rough map of how to get there. The venue is the London Co-Operative Hall, Masons Avenue, Wealdstone, Middlesex. For those of you coming by tube (on which you'll have to change to overground at Queens Park as that part of the Bakerloo is peak time only), get off at Harrow & Wealdstone station, on the town side and, as you face the town centre, it's across the road, first right and 75 yards down the street on your right, next door to a funeral parlour.

Aside from meeting hoards of like-minded loonies - sorry, fans - the main attractions are a raffle (details below) and various videos; the TV special, almost certainly the "Going Platinum" special, the "Rockin' New Year's Eve 74" with Chicago show and some promos. Maybe others, but no promises.

Everyone, please bring your trades and, of course, cash as there will be many things on sale, some of them quite rare and accordingly expensive.... which leads us to the matter of prices. If anyone has doubts to whether a certain item is worth the price asked, please consult one of the STOMP 'staff' - we'll all be wearing name badges - and we'll do our best to advise you. To all sellers, please keep your prices at a fair level and not rip-off the less well informed.

The hall will open at noon and the programme will continue until 6.00 or so. After then, anyone wishing to stay behind and see the videos replayed or chat or whatever can do so. Sometime during the afternoon there will be a question session; some of the staff will occupy the stage and attempt to answer any BB or related question you care to throw at them. When the videos are being shown for the first time, would everyone please stop buying/selling/talking so we can all enjoy them in comfort - remember, some people haven't seen the 76 TV special yet.

Also in attendance will be some folks from the national rock press & music industry, all with BB leanings; please remember that they're here as fans and not to make speeches and the like. For those fans wanting - or having - to stay the night, contact John Porteous, who will be happy to book everyone into a nearby hotel. Details (send an SAE) from :- 38 Chesmond Drive, Loup Farm Estate, Blaydon, Tyne & Wear, NE21 4BL. Now the bad news: as you can (hopefully) see, this years effort is rather more organised than last, so we've no option but to charge an admission fee of £1.50, which should cover costs - any surplus will go into the STOMP account and hopefully keep us in the black just that bit longer. If anyone would like further details, send me an SAE; and like last year, wear a name badge. See you there.

PROVISIONAL RUNNING ORDER

Please note that all times except the opening & close are subject to change!

Noon - 2.00	Opening, trading, buying & selling, Meeting.
2.00 - 3.30	1st showing of videos - '76 TV special & promos
3.30 - 4.00	More trading and all that
4.00 - 5.00	2nd showing of videos - "Going Platinum"
5.30 - 6.00	Raffle
6.00	Close
after 6.00	Video replay, etc.

CONVENTION RAFFLE

O.K. everyone, it's raffle time, yeah, and we've got some good prizes so if you're interested, read on. At about 5.30 - 5.45 the draw will be held after Ann Bowerman and myself have been selling tickets at the hall (so I want to see lots of £1 notes flying about). The tickets are 20p each or £1 for a strip of five. In order to give everybody a chance, overseas readers and those from the UK unable to attend can purchase tickets from me before August 30th. Obviously, a certain amount of trust is involved but if you're not attending and like the look of the prizes below, send in the money for the number of tickets you want, along with a list of the prizes in order of preference. Should you wish to receive your tickets, then please send an SAE and sufficient stamps or IRC's. In any event, I'll be making a list of purchasers so I will be able to tell at once who's won what... The address is :- 42 Frensham Road, Lower Bourne, Farnham, Surrey GU10 3NY, England. A full list of winners will be published in STOMP 21. Here are the prizes :-

1. Collectors Series Vols. 4 & 5 - The "Smile" Slicks
2. "KTSA" sleeve signed by all six BB
3. KRTH - 101 "Almost Summer" (LA custom lyric - rare)
4. "The Beach Boys & The California Myth" - hardback
5. "Stack-O-Tracks" - US original with booklet
6. CBS promo Lp for "KTSA" - the Roger Scott interviews (only 250 pressed)
7. "Hawthorne Hotshots" 2-Ep set - an original green label
8. Complete set of STOMP, 1-20
9. Voucher for Brad Elliot's book
10. World Records Ltd Boxed album set
11. Warner Brothers sampler containing "Child of Winter"
12. 3 black & white posters; "Pet Sounds" alternate cover, Brian in wood, Dennis poolside.

Full details on any of the above can be obtained by sending an SAE to the above address.

Roy Gudge.



CONVENTION HALL IS
WHERE THE X IS

Here's an interesting excerpt from an article sent in by Lars Keilhau, from Norway who met the group at the start of the group's European Tour. The conversation turned to the rather poor ticket sales in Norway which were in strong contrast to both Sweden and Denmark, where 15,000 and 50,000 people turned up to see the Beach Boys I remind Bruce and Alan that this is the first time ever that they've played in Norway (in the the sixties they visited Sweden three times!) and that their last hit here was "Cottonfields" in 1970. They are both shocked to hear that. They also realize that the band has not included "Cottonfields" in the repertoire, and ask me if I can lend them a cassette of the single-version for rehearsal. I promise to have it ready in the morning.

MEETING CARL WILSON BY MIKE GRANT

On the 7th June, my colleague Roy Gudge and I were the guests of CBS at the London Hotel where the Beach Boys were staying. While we were waiting for a call from a CBS rep. I saw Ed Carter the longest serving backing musician and began to cross over to him with the object of getting a concert programme signed, but was called back by Roy telling me we were wanted. We were introduced to tour manager Jason Raphalian, who asked "Are you doing interviews?". "No, we're just here to sit in on any interviews that might be taking place". "O.K., fine", he replied, and off we went.

And there's Carl, so we casually walk over and Roy says, "Hello, I'm Roy Gudge - do you remember me? I visited you in Los Angeles last year". "Oh yes, hello Roy" and I'm introduced, "Great show last night". "Thanks", says Carl and introduces the lady accompanying him with "This is Gina". "That's my daughter's name", I say, to which he adds, "It's a nice name". Roy then asks Carl if he's recovered from his stomach upset (which we'd been told earlier); "I'm feeling much better now, thank you but excuse me - we have to go".

Well, that's the first hurdle over, we're told to wait in the Rib Room Bar and shortly Carl & Gina enter to be interviewed. We sit close by and eavesdrop on some of the questions, though none are exactly interesting or informative, such gems as the audience's response to the previous night's show - "A bit slow in starting, as we were but once they opened up, everything was fine" - the general lack of smoothness on stage, the constant changing of guitars - "I just like changing my guitars" - and where the last album was recorded. "We did most of the backing tracks at the Captain & Tennille's Rumbo Recorders Studio, and most of the vocals at Al Jardine's home studio and on Mike's mobile". The rest sounded like general conversation. After the interviewer's gone and the bottle of champagne is finished, Carl starts to leave, but not before Roy asks him if he'd mind signing my album sleeve. "No, not at all". I tell him it's my favourite LP as I hand him my "Sunflower" sleeve. "It's a special album to all of us as well". Carl shows interest in the cover shot and tells Gina the names of the children and that Ricci (Martin) took the photo. Roy asks, "Would you please do something for us at tonight's concert, dedicate a song to Andrew Bainborough?" I give Carl a copy of STOMP, opened to show Andrew's name. "Sure, if I remember" (he didn't). I tell him to keep the STOMP. "Thanks. We're going to Harrods now, so goodbye". "Goodbye and thanks again"; thanks also to CBS for inviting us.

Two weeks later I'm back at the same hotel; it's the day after Knebworth, my wife and her sister are with me and I'm determined to get my "Sunflower" sleeve signed by all six and to get a "KTSA" sleeve similarly signed as a convention prize (August 30th - book now). Again, Carl is the first BB we meet, in the lobby with Gina, preparing to go out. I introduce the ladies and tell him we enjoyed the Knebworth show. "Thanks.... are you Andrew?" "No, I'm Mike but he's knocked out by your dedicating "Rhonda" to him". "That's good - I wrote it on my hand so I wouldn't forget" (John Porteous had given him Andrew's name on a piece of paper the previous day - well done, John). I tell Carl that "Livin' with a Heartache" is the most popular track with STOMP readers so far, also I like the Iron Horse single he'd co-written with Randy Bachman. "Why thanks, I intended that song to be a lot slower and softer than Iron Horse did it". Have you written any more songs with Randy? "Yes, a whole bunch I hope to be recording soon with some guitarist friends of mine". Pete Cetera and Randy? "Yes, probably. It's going to be a rock album, I love beat music.... the Beatles, Bad Company, etc... If it's not done by September, it should be soon after. I want to go in and cut it real quick, like in about two weeks". Sounds great. I tell him I'm trying to get together a list of the song he's sung on. I tell him a few names I have - Chicago, Angelo, Charles Lloyd - and he replies, "There are more, but I can't think of them just now". How about the Flame album, were you on that? "Oh sure, I'm on that". Because you're not credited on it. "That's right, there were no credits on that album". Not like Ricci's album. "Oh, everybody's on that album!". I ask him to sign the album sleeves, explaining about the convention, they're duly inscribed and I then show him a "Pamela Jean" sleeve. "Oh, Pamela Jean, that was a girl from highschool. I think that record was Brian, my Mom and I". Er, wasn't that the Kenny and the Cadets record? "Oh yes, you're right". Do you remember who sang on "Pamela Jean"? "No I'd have to listen to it. That was a long time ago - I haven't heard it for 16 years or so".

Then he starts to hug everybody goodbye, turns to me with "We gotta go". and gives me a big hug too. He seems a fantastic guy and I'd love to just sit and talk with him. Anyway, next time, the strawberries and cream with Bruce and my talk with Alan - amongst other things - the ideas he's got for an album with Mike.

HAPPY MEMORIES BY ANN BOWERMAN

I've been a fan for 15 years now (yes, Roy Gudge, we're that old) and could hardly believe when I was standing in the lobby of their hotel that I would actually have a chance of meeting them. With great patience I sat around waiting for a face I recognised to appear. During my wait I met Roger Scott of Capital Radio who was there to interview Bruce. Anyway, to round it up I met Bruce, Al and Dennis (would you believe, however long I waited there was no Carl or Brian to be seen, the two people in the world I would love to meet).

Bruce was his usual charming self, giving me lots of flattery which did a lot for my ego, and avoiding any questions I was attempting to give him. However, he did mention that he was producing the Tremblers new album which features Peter Noone (of Herman Hermits face) and is out this month. We talked about the tour and Brian's mental and physical state, and he described how Brian would react on stage, the rolling of the head, the chain smoking, lack of interest etc. I told him how much I enjoyed Endless Harmony and he appreciated that. He invited himself to my wedding if I was ever inclined to commit myself, and kissed me goodbye (me thinks: pity he's married), and then he went off with Roger somewhere.

I then met Al who I nearly let pass me, and he again talked to me for about 20 mins. What a nice guy he is, although Bruce is as well, Al's more down-to-earth, he doesn't have his head so high in the sky. He also signed his autograph and we chatted about M.I.U., he seemed thrilled (if not surprised) that I loved the second side so much. He was very interested in Beach Boys STOMP and I told him all about the Convention, he also gave his apologies for the cancelled 77 tour and hoped that all the fans would enjoy their 80 tour. He described the Oslo concert but seemed a little nervous about the next day's concert at Wembley as he explained it was important for them to do well in England. I asked him if they would release "Livin' with a Heartache" as a U.K. single, 'cause I think it would go down well, but he wasn't sure about that. I thanked him for talking to me and wished the Beach Boys a successful tour and he said goodbye.

After talking to Al, I then hung around for another hour or so, and who should come by but a rather stoned looking Dennis. He said hello first which made things easier, but Dennis wasn't in a state to talk for very long as I couldn't get much sense out of him. He signed his autograph and asked me if I was going to see Fleetwood Mac (me thinks: what does one say to that), so I replied that if I could get tickets, maybe, but that I was only really interested in the BB's, with that he smiled and said I had good taste, whilst nearly collapsing over the seat. Dennis and I spoke for about 2 mins in which I did ask him if there was any chance of meeting his brothers, but he didn't seem to know where they were either, and they weren't answering the phone, so he told me to try backstage after the concerts, I decided against this as I didn't want to get in anyone's way.

Consequently, like a few other fans I was able to meet some of the BB's, and then thoroughly enjoyed all three concerts, which I had been waiting for since Wembley '75, but even better this time as Brian was there. Thank you Brian and the Beach Boys it was a great tour, Will they come to England again?....God only knows.

MEETING MIKE LOVE BY MIKE GRANT

I had obtained five autographs, and Mike Love's was missing, but he wasn't accepting calls. I tried many times to contact him but to no avail, until finally the switchboard put me through to his room. An oriental lady answered the phone, "Is that Sumaka" I asked. "Yes", she replied, and I explained who I was and what I wanted, she asked "Do you want to speak to Mike", "Yes please" I replied with enthusiasm. I then explained, again, to Mike how I had been waiting all day for his signature on an album sleeve for a Convention prize and he said that I could come to his room but as he wasn't dressed he would only receive me at the door.

By this time I had been very fortunate in meeting the other Beach Boys and had lost any nervousness that initially existed, so I trotted up to Mike's room with the calm that had now overtaken me. I knocked on the door and Mike answered. We shook hands, "I enjoyed the show last night", "That's good, thank you very much". He signed my Sunflower sleeve and a Celebration 45 picture cover, and the KTSA sleeve for the Convention prize. He asked me my name again and where I was from, and where the Convention was to be held, which I duly told him and then asked "When is your solo album 'First Love' coming out?" "I'm in no hurry for that", with surprise I asked "But I read you had signed with a company named 'Butterfly Records'" "Oh, that deal fell through, so I'm still looking, I guess it will come out later this year", "I'm look forward to it", "Thanks, it's good", "Well, thanks very much Mike, please come back soon", "We will, goodbye". With that I left feeling very satisfied as I had finally received all six Beach Boys autographs in one day, even though it did take me 12 hours.

CONCERT REVIEWS BY ANDREW BAINBOROUGH

WEMBLEY ARENA JUNE 6TH

For some fans, it had been a five year wait to see the group tour England again, and for others, a lifetime. I was as excited as anyone at 9 o'clock, Chris Rea had just finished an excellent but boring set and now the deliberate 'let 'em wait' period. The circular foyer upstairs began to empty itself and the arena was now full except for perhaps a hundred seats (these tickets belonged to ticket-touts). The lights suddenly dimmed and 6 shadows inched their way across the stage. An introduction from one official and straight into the opening bars of "California Girls". The audience applauded enthusiastically and it was a different atmosphere completely from five minutes previous when some idiots slow hand-clapped and jeered because of the wait. The boys started well but nervously, all eyes were on big Brian and his Grand Piano. They continued well with "Sloop John B" sung by Brian, and "Darlin'", each receiving a standing ovation. "School Days" was a pleasant surprise, it would have been great to have it later in the show.

"In my Room" included a beautiful synthesizer backing, I can't wait to hear it again. "Good Timin'" worked well but the high parts were lost through faulty amplifiers. Everyone seemed to be continually calling the stage crew over to adjust something. Brian kept touring the stage doing neck exercises and nothing else in particular, every time he moved he had an audience response, Dennis crawled off looking exhausted with a robe around him, everyone thought he was off for good. "Be True to Your School" was a cracker, a short explanation from Mike about the sociological difference and straight into the '63' hit. "Do it Again" with its long guitar intro was well remembered by the fans who made it No. 1 back in '68. Another two surf era classics followed - "Little Deuce Coupe" and "Catch a Wave", the latter accompanied by a beach scene lit up on the back stage. There was a surprise next - a medley of "Cottonfields" and "Heroes & Villains".

There was now room made for tracks off the new album - "Some of Your Love" and the title track, brilliant reproductions. The Jardine penned "Lady Lynda" received a thunderous applause - even Lynda Jardine came on stage to give Alan a kiss. Mike Meros took over from Brian on the piano to play the Bach intro. All through the performance Bruce, Carl, Dennis and Brian were playing musical chairs, jumping from instrument to instrument. Carl had difficulty with his Amps. continually and even played Alan's spare guitar when one of Carl's strings broke. The a capella ending of "Lady Lynda" was incredibly professional, who would have thought these guys were touching forty. The a capella was repeated and that seemed to be better still. "Surfer Girl" kept up the harmony flag, a beautiful rendition which even Brian had a vocal part by himself, the "We could ride the surf together" piece.

"The time to take off your shoes" intro by Mike meant an audience participation number coming up. "Help Me Rhonda" made everyone stand up and surge towards the stage dancing, clapping, singing, I made sure I was well up front. (Well before this fans including eight year olds were letting themselves go in the aisles). After that, it was a bit puzzling to be asked by Mike to sit down because a ballad was on next. It would have been more fitting to play "God Only Knows" a little earlier. Those who sat down in their own seats were back to the front of the stage when a string of classic up-tempo songs were thumped out. Dennis came back a little while later, although, Brian concentrated on the itch he had on his chest.

"Wouldn't It Be Nice", "Rock & Roll Music", and the favourite of everyone "I Get Around", the atmosphere was out of this world, fans of all ages letting everything out. The group on stage were continually waving and acknowledge the waves from the fans in front, even I was pleased to receive a couple from Carl, Alan and Mike.

"Surfin' USA" was last of the up-tempo tunes, the audience were invited to join in the chorus, and then the Shadows dance routine which had obviously been well rehearsed. They all went down a treat, although, that's an understatement. The boys walked off stage thanking us for a great concert. The lights dimmed to the sound of 'WE WANT MORE', there was one hell of a noise, fans stamping their feet, whistling, my voice was starting to go. The group walked back on stage to a fantastic applause. Then, straight into "Good Vibrations", the fans joined in on "Gotta Get Those A Loving Good Vibrations" while the boys themselves sang the other part. Next came the long drum sequence which I knew would end up as "Barbara Ann", everyone must have been singing this one. I kept looking around the hall, and was amazed to see what was going on. One would have thought it was West Ham re-winning the Cup Final. The final number was "Fun, Fun, Fun" surprise, surprise, a long intro and then right into it, I was positive there must have been people collapsing with the atmosphere. As at Wembley '75, the audience sang the Falsetto, the icing was now on the cake. The boys acknowledging the reception they received for the whole concert. I think they were 101% pleased with how things went it's one big mystery why they don't play here every year. Dennis had made it self known that he enjoyed the show, for after "Help Me Rhonda" on which he played Brian's grand piano, he leapt up on the top of it and cheered to the fans. He definitely showed more interest in the latter half. Brian tended to feel shy and although acknowledges a few calls, he seemed to be playing a different concert at a different place all night. I was just happy to see him there on stage participating in his first public performance in England. So that was that, I staggered back to the hotel with other STOMP fans thirsting for a cool drink hoping to replace the half-a-stone I lost in sweat.

KNEBWORTH '80 JUNE 21ST

Time: 12 am - 11 pm
 Programme: The Blues Band, Lindisfarne, Santana, Elkie Brooks,
 Mike Oldfield, THE BEACH BOYS

30,000 rock music fans of all descriptions covered the fields at the park, much fewer than previous Knebworth Festivals. It was felt that most of the acts appearing were not 'Top Acts' and that the Beach Boys were on their way to the cemetery. This is the story of those who reversed their minds.

I reached the place with a little difficulty with my friend from Exeter, David Dymond. He deserves a mention, apart from driving all the way up and back, it was in 1976 when he casually mentioned that we should start up a magazine...!

We missed the first act and sat at the extreme rear to get some rest. The pathetic noise from the performers put an end to that theory, yet the crowd admired the music. We moved to the front of the stage when Elkie Brooks was singing, and I must say her fans were disappointed at her choice of songs and her failure to do an encore.

The Beach Boys ran onto the stage to a tumultuous welcome, Carl had that boyish smile on his face as he stopped to wave to the fans. Dennis was really enthusiastic looking, waving his shirt, and telling us "you look beautiful tonight". Brian walked to his piano casually, looking like he was sitting down for tea.

I shan't repeat what I said about Wembley, as the songs were identical to that show, but there were interesting points.

Bruce sang "I Write the Songs" which didn't surprise me because I heard he played it in France and Holland. The young girls in the front were obviously overjoyed by his Grammy Award Winner. Mike was the only one left on stage and listened carefully. Bruce had asked Dave Edmunds to come on stage to sing the harmony, and although I saw a figure run off into the dark in front of us, no one arrived at the microphone.

The best surprise was from Alan who decided to do "Santa Ana Winds". The group were rehearsing their lines on the way to the show and Bruce still had to hold out the words on a piece of paper for Alan to read and sing. It was an excellent rendition. "That was especially for our English Fans" said Alan as the song was about to end. I was really pleased with Al's attitude to the show as a whole, he was looking very irritable at the Wembley shows.

Again, as at Wembley, it took until "Help Me Rhonda" to really get into full swing, and now even the hippies were bopping. Those of you who were near the front would have heard Carl talking as the number began. "This is for Andrew Bainborough". I fell backwards not knowing what had happened. I have to thank John Porteous for this as he gave my name to Jerry Schilling who consequently passed it to Carl. Thanks also to Roy Gudge whose idea it originally was.

The concert from then on was fast and furious, a couple of punk rockers were enjoying themselves. As the group left, the fans automatically shouted for more. The lights turned off, the stage-crew took away some instruments, and the wait kept me thinking if they would ever return. Dennis, Bruce and Mike Meros came back to everybody's relief. Dennis began to thank everyone, telling us over and over again how beautiful we look, how could he see us in the dark? Floodlights were continually flapping about the park giving out some nice effects. "You Are So Beautiful" was good to hear (in a way) yet his voice was very hoarse and couldn't reach some of the high notes.

The usual encore was out of this world, everyone in sight were rocking out the night, an incredible concert. It took them a while to leave the stage, waving to the fans and asking us to stay with them. "We need you" came the plea from Bruce and Al. The very last words were more interesting, as a giant firework display lit up the sky beautifully. "WE'LL BE BACK SOON".

Now I know what it was like at Wembley '75, leaving the fields singing "Barbara Ann" with hippies and wierdo's.

EXCERPTS FROM READERS CONCERT REVIEWS

I find it difficult to put into words how fantastic the Wembley Concerts were, but several magic moments spring to mind. Like the tumultuous applause given to Brian Wilson when he sang a couple of lines of "Surfer Girl". Then there was Mike having us all eating out of his hands. "Everyone on their feet and take your shoes off". And his immortal comment. "It's just not cool to go surfin' with your shoes on". Then there was the unforgettable moment when Mike went into "Be True To Your School" and the entire STOMP staff did the cheerleader bit (I nearly fell off my seat until I realised what you were doing - very nifty!). How could one not notice Denny! The sight of him clutching the microphone with one hand and holding his trousers up with the other. I remember leaving the arena on both nights literally shaking with excitement having a wonderful feeling inside me at the sight of so many other happy Beach Boy fans. As Mike might say with hands on hips and a flick of the wrist "You just had to be there".

Carole Porter

Being the first concert I had ever been to (Sat 7th) I wasn't sure whether to sit down and behave, or to do what I wanted to and storm to the front of the arena. For the first few songs I ignored the various aches in my anatomy and strained to see above the heads in front. Finally I decided to go to the very back so I could stand up without obscuring anyone's view. Some nervous looking bouncers moved in to halt a press forward by everyone around me, but failed as a sudden surge enabled a mass of bodies (including me) to reach the barriers in front of the stage. On reaching the front and being about 8 feet away from Brian, the concert really took off for me. The sight of the best popular musicians in the world performing some of my favourite songs made for what was the most enjoyable 1½ hours of my life. It was the fear that Knebworth could never live up to the concert at Wembley that dissuaded me from going. As a young (16) Beach Boy fan, with few personal memories of the group (in their prime), I only hope and pray that they decide to do another U.K. concert, 'cos if they don't, I'm off to the States just to see them again.

Desmond Whyns

KEEPIN' THE SUMMER ALIVE POLL

Only about 10% of subscribers have sent in their Top Tens in order of preference. Also we now have lots of new subscribers so send your list off to me and it will be in the next issue, as it stands now, "Livin' with a Heartache" is the most popular track and "School Days" the least.

Mike

Regarding the criticism of CBS's 'KTSA' promotion in the last 'STOMP' CBS have pointed out that all the W.H. Smith and Woolworth ads, were in fact paid for by them. Also the fact that they actually got the group over here, was a big promotion in itself. We cannot keep blaming the Record Company for poor record sales. If the record buyers have cloth ears and can't appreciate the Beach Boys records, that's not the Record Company's fault. Also failure to make the BBC playlist (i.e. Keepin' The Summer Alive single) doesn't help matters.

Up to now CBS have done very well for the Beach Boys. 'STOMP' has had much more response from them than we ever got from WEA.

CARL WILSON BY MIKE GRANT

Carl, youngest of the Wilson brothers, was born on December 21st, 1946. I would like to take a look at his talents as singer, composer, producer and guest vocalist and perhaps try and catalogue them all together.

Carl's first songwriting effort goes back to the earliest days and is an instrumental, "Beach Boys Stomp" (also known as "Karate"); in fact, all the early tracks to feature Carl's name on the credits - "Surf Jam", "Shut Down Pt.2" & "Carl's Big Chance" - were instrumental. So Carl really took a back seat to Brian in the composing stakes. The first actual song with Carl's name on it was "How She Boogalooed It", on the "Wild Honey" album from the fall of 1967. This track has always sounded to me like something Carl just knocked out with Mike, Alan and Bruce in Brian's home studio to fill out the album. It's a fun track.

In 1966, when Carl sang lead on "God Only Knows" he gave a vocal performance he or few others have matched since. For me it was also the beginning of Carl becoming the groups best lead singer. From then on, starting with the "Smiley Smile" album, he sang an increasing number of leads. On the "Wild Honey" album, Carl was getting heavily involved with Beach Boys production work; not the perfectionist Brian then was, Carl seems to go much more for the feel of a song.... I think you could best describe "Wild Honey" as an album with a good feel to it. "Incidentally, does anyone know of or have a cutting from 1966 - in "Disc", I think - stating that "God Only Knows" might be released as a Carl Wilson solo single in the US, to follow Brian's "Caroline, No" and the groups "Sloop John B" singles?).

By the time the "Friends" album came out in 1968, all the Beach Boys were involved in the writing of the songs. "Friends" was also the first album front cover to show Bruce with the group as he was by then freed from his columbia contract which prevented him from appearing on earlier sleeves. On "Friends", Carl co-wrote the title track and "Be Here in the Morning" with the rest of the group and both tracks sound like total group efforts.

Democracy ruled on the "20/20" album. Carl produced "I Can Hear Music" and "Time to Get Alone" by himself and co-produced "Do It Again" with Brian, "Bluebirds Over the Mountain" with Bruce and "Never Learn Not to Love" with Dennis. His only writing credit was "I Went to Sleep", with Brian who also produced it. The Ronettes "I Can Hear Music" - incidentally produced by Jeff Barry and not Phil Spector - was turned into a Beach Boys classic by Carl's superb production.

1970 saw the move to Warner Brothers and, supposedly, artistic freedom.. which to me means general laziness and irregular album releases. When the group have a deadline to work to, they all seem to put in that much more effort. That said, it does now seem this period was very productive and when "Sunflower" came out, there was at least another albums worth of material about. Perhaps Brad Elliott's book, when it comes out sometime this year (hopefully), will reveal just how many songs were recorded 1969/71. "Sunflower" seems to be a group production and I would guess they were working in two's and three's on the songs. Carl's only song is "Our Sweet Love", co-written with Brian and Alan, and I find it a delight to listen anytime, as is most of "Sunflower".

Brother Records other group, the Flame, became Carl's first outside production and the album, when released in early 1971, was one of the first quadrophonic Lps (almost ten years later and quad still hasn't caught on). The lack of credits on the sleeve tells us nothing as to whether Carl played or sang on the album.

"Surf's Up" and Carl's songwriting really takes off. "Long Promised Road" and "Feel Flows", both co-written with Jack Rieley and produced solely by Carl, show just how interesting he is musically, both tracks being among the Beach Boys best. It seems that, at this time, Carl was now in overall charge of production.

From 1971 onwards, Carl turned up quite regularly as guest backing vocalist on many other artists records. Charles Lloyd's "All Life is One" features Carl on Moog and backing vocals along with Alan, Mike and Brian. Carl also joined Mike & Al on "TM" from Charles "Waves" Lp of 1972, the year "Carl & the Passions" was released. This album bears the credits "Produced by the Beach Boys, especially Carl". Mike and Alan co-wrote "All This is That", with Carl, and for me, it's the album highlight. Carl's vocal on the Jai Guru Dev Tag still gives me goose-bumps although, as a whole, the album isn't one of the Beach Boys' better productions.

In 1972, Carl appeared on America's "Hat Trick" album, singing on the title track with Bruce, America joining the "Fun, Fun, Fun" encore at the Royal Festival Hall concert of the same year Carl and Bruce also contributed backups on Mama Cass' version of "Disney Girls" on her "Cass Elliot" album.

Almost every track on 1973's "Holland" album was produced or co-produced by Carl, an album which is standing the test of time very well - it still sounds great. "Leaving This Town" was co-authored by Carl, Mike, Blondie & Ricky but it's Carl's other contribution "The Trader" that really stands out; for me it's just about Carl's best ever track. Here's a quote from an interview Carl gave "NME" in March, 1973; "Look, everyone who goes into a recording studio wants their music to sound as perfect as they can get it. However, if we had two takes of one song and we had to choose between the technically perfect track and the one with the better feel, it would undoubtedly be the one with the best feel. At a session, we always let nature take it's course and, as far as this band is concerned, it seems the right approach. Today, people are getting into the sounds coming out of the speakers and not getting hung up on our striped shirts!"

Carl also authorised the production of the "In Concert" double album the same year, and was guest vocalist on Kathy Dalton's "Amazing" Lp, singing on "I Need You Tonight" and maybe other cuts also.

Between "Holland" and "15 Big Ones", Carl was involved with the following; "White Bird" from an album by Martin & Finley; "Don't Let the Sun Go Down on Me" from Elton John's "Caribou" Lp (Elton said in a radio interview at the time, "I wrote a song for the Beach Boys, "Chameleon" - later recorded by Elt on his "Blue Moves" Lp - but they didn't want to know. I like the Beach Boys, especially Carl's voice"); Chicago's "Wishing You Were Here" with Carl, Alan & Dennis on backups reminded us of what we were missing while the Beach Boys released nothing new; "One More Tomorrow" by Henry Gross (it's said his "Shannon" 45 is about Carl's dog); David Cassidy's "I Write the Songs" & "Get It Up for Love" from his "The Higher They Climb" Lp; "Vasea" from "King Harvest" featured both Carl and Mike on backups solo artist Angelo's Lp has six tracks featuring Carl on backing vocals and on Warren Zevon's first Asylum Lp, Carl arranged the backing vocals for and sang on "Desperadoes Under the Eaves".

It seemed Carl was more interested in working with Ricci Martin (youngest son of Dean Martin). His first single, "Stop, Look Around" was produced by Carl and released on Capitol. Meantime, Carl & Billy Hinsche continued producing an album for Ricci "Beached". Released in 1977, Carl contributed a track, "Everybody Knows My Name", co-written with Ricci. The production was certainly an improvement on "The Flame". The same year, he helped Dennis on his solo album, co-writing "River Song" & "Rainbows", two of the best cuts. The production on these two Lps make me wonder what happened to the quality control on the "Love You" album. Carl's leads on this - "Let Us Go On This Way" & "The Night Was So Young" - will hardly go down as classics and, despite being listed as mix-down producer, he didn't seem that interested.

Carl had struck up a friendship with Chicago singer Pete Cetera and, after working with him on "Wishing You Were Here" and Angelo's album, added vocals to Chicago's "Baby What a Big Surprise". While working at Caribou Ranch Studios in Colorado Carl also added backups to "Red Lake" from the "Lake II" album that the German band were cutting there at the time.

It didn't seem that Carl or Dennis were too involved with the "MIU" album, singing only one song each ("Sweet Sunday Kinda Love" & "Diane" respectively), which seems to indicate that these cuts were not recorded at MIU but sometime earlier, perhaps at Brother.

Brian is said to be singing on "How's About a Little Bit?" on the Celebration Lp and the aural evidence suggests Carl's there too.

The "Light Album" saw Carl's return to songwriting for the band, his collaborator being one Geoffrey Cushing-Murray, about whom little is known apart from the fact that he had an Lp released last year (according to "Bomp" magazine). Carl's songs were all first class, though I would have liked to hear him singing lead on "Angel Come Home". "Good Timin", co-written with Brian, and "Full Sail" are both classics with "Goin' South" not far behind.

1980 and Carl has a new songwriting partner, Randy Bachman from the heavy band Iron Horse, and together they have written two of the most interesting cuts on the latest album, "Livin' with a Heartache" (the latest US 45) and the title track, the new UK single. Carl's singing throughout the album is excellent; in fact, he's singing as well as he ever has. Finally, on Iron Horse's latest Lp "Everything is Grey", Carl has co-written the single "What's Your Hurry Darlin'?" with Randy. I think they make a very promising songwriting team and it will be interesting to see if any more of their songs are released.

So, you can see that to collect all the records Carl has been involved with is a mammoth task. Today, he is still the musical leader on stage and the Beach Boys in concert without him is unthinkable. To go back a few years to the late sixties, when the band played a concert in Ireland, he was late arriving owing to his Draft troubles. The gig started without him and was, by all accounts, a disaster; Bruce tried to sing "God Only Knows" and forgot the words. General relief when he eventually arrived.

Anyway, here's looking forward to his solo album.

DISCOGRAPHY

Songs written or co-written by Carl;
Beach Boys Stomp, Shut Down Pt. 2, Surf Jam, Carl's Big Chance, How She Boogalooed It, Friends, Be Here in the Morning, I Went to Sleep, Our Sweet Love, Long Promised Road, Feel Flows, All This is That, The Trader, Leaving This Town, Good Timin', Full Sail, Angel Come Home, Goin' South, Keepin' the Summer Alive, Livin' with a Heartache, River Song, Rainbows, Everybody Knows My Name, What's Your Hurry Darlin'?

Songs featuring Carl on backing vocals;
All Life is One (Warm Waters Lp/Kapp 3647) - Charles Lloyd
TM (Waves Lp/A&M 3044) - Charles Lloyd
Hat Trick (Hat Trick Lp/WB K56016) - America
Disney Girls 1957 (Cass Elliott Lp/LSP 4619) - Mama Cass
I Need You Tonight (Amazing Lp/Reprise 2168) - Kathy Dalton
White Bird (Dazzle 'Em with Your Footwork Lp/Motown 797) - Martin & Finley
Don't Let the Sun Go Down on Me (single/DJM 302) - Elton John

Wishing You Were Here (single/CBS 4940) - Chicago
One More Tomorrow (single/AMS 7164) - Henry Gross
I Write the Songs/Get It Up for Love (single/RCA 2571) - David Cassidy
Vasa (King Harvest Lp/A&M 4540) - King Harvest
The Days of You and Me, Hurly Burly, We're All Going Down Together,
I'll Sing This Song About You, It Don't Matter, Goodbye Bluesome Lady
(Angelo Lp/Fantasy 9507) - Angelo
Desperadoes Under the Eaves (Warren Zevon Lp/Asylum 1060) - Warren Zevon
Baby What a Big Surprise (single/CBS 5672) - Chicago
Beached Lp (Epic 34834) - Ricci Martin
Red Lake (Lake II Lp/CBS 82651) - Lake

PRODUCTIONS: Flame

See the Light/Get Your Mind Made Up (Brother 3500)
Another Day Like Heaven/I'm So Happy (Brother 3501)
Flame Lp (Brother 2500)

Ricci Martin

Stop, Look Around/I had a Dream (Capitol 4164 & Epic 50184)
Moonbeams/Precious Love (Epic 50263)
Beached Lp (Epic 34834)

UNRELEASED

Don't Let Me Go, Then I'll Be Someone, Walking the Streets

LETTERS

Andrew,

I would like to say thank you to a group of people, who I feel are very special. No, it's not the Beach Boys, but the loyal fans who have made the Beach Boys last for nearly 20 years. I am considered to be fairly young for a hard-core Beach Boy freak and I can't say how happy I am that the Beach Boys are still around for me to experience. If it weren't for the love and dedication of the fans, it's hard to say where the Beach Boys would be now. You should all congratulate yourselves on a job well done.

As for the Beach Boys themselves, I hope they don't let something like poor record sales discourage them because all our love surrounds them.

p.s. Stomp is really great.

Cabinessence,
Joyce Cohen

We surfed home to Sussex from Wembley last night on waves of euphoria singing Beach Boys' songs all the way home. Five years is too long, I hope they do not do this to me again. I thought the band and the fans took a while to warm up, but the second half of the set.....well it was great to see the whole of Wembley on their feet and rocking, wasn't it? We dashed out to the rear gates at the end and cheered the boys as their limos beat a hasty retreat into the night but there were a whole load of people taking number plates and jumping into their own cars to tail the entourage.

Chris Branch

Did you know that Sue Ellen of Dallas is married to Ed Thrasher, designer of BB's albums, well now you know!

Colin Rowlands

I am anxious to obtain old articles on the Beach Boys as my collection has been accidentally destroyed. I intend advertising in some music papers and wonder if it is of any use to mention my dilemma in STOMP. I realise of course that any subscribers to our mag may not be interested in parting with such items but, if you think there may be a chance perhaps I could have a mention. Thanks.

R. Pooley,
20 Layburn Avenue,
Hall Road,
Hull,
North Humberside

I sent a copy of the Light Album to a Dutch friend who promptly told me that "Full Sail" is listed 30 secs. shorter than the normal recording. This Argentinian copy has a fold out cover and the label and number are Epic 147152 and wasn't released until March 1980.

Daniel Grigera (Argentina)

ANOTHER CONCERT REVIEW - WEMBLEY ARENA JUNE 7TH

BY ANDREW BAINBOROUGH

With this show a complete sell-out, it was expected to be a great show. I made sure I missed Chris Rea's whole concert together with Mike Grant, Roy, Andrew Doe, Chris Metcalfe, Gordan McIntyre and other members. I had more time to make myself known to other fans I had not met before - Maurice O'Neil (I hope Mike Love was everything your wife expected him to be), and Clinton Gonsalves. After walking round the foyer with Mike, I noticed Tony Rivers had arrived. Mike began talking with two fellas only to be told mid-way that it was Alan Carvell and Ron O'Shea, the latter disbelieving the fact that I wanted his autograph, Alan however couldn't sign his fast enough. I began to look around for Adrian Baker!!

The show began after another bout of slow hand clapping, they couldn't have seen Friday's concert!! "California Girls" ended with a fan shouting to Brian "Give us a song Brian". The whole group turned to Brian to see his reaction, a smile and a wave which in turn received a cheer from the crowd. From that point onwards Brian received an applause whenever he waved, stood up to walk around the stage, or smoke while playing and singing. When he continued to spill drink on the floor the audience laughed loud enough for him to be embarrassed. I am sure he would have been applauded if he picked his nose!!

"God Only Knows" had been placed earlier in the programme, a good idea by the group, it meant that the second part could be uninterrupted. The songs went down just as well as Friday's gig although tonight's show was much louder, by that I mean the audience participation. Meanwhile, Brian continued to pinch Alan and Bruce's drinks and anyone else who were silly enough to leave theirs within easy reach of Brian for Brian to creep around the back and take. Although his onstage actions were funny to the fans, the critics couldn't have thought much of it. It must be noted that the period between the last song and the encore was much longer than the previous night.

Everyone belted out "WE WANT MORE", everyone was on their feet, everyone. I waited patiently knowing what was to come "Good Vibrations", "Barbara Ann" and "Fun, Fun, Fun" were unbelievable, the fans were having the time of their lives, one teenage girl was heard to say that "I didn't think they could be that good". Mike threw out into the crowd a towel which I grabbed together with two other male fans, not wishing to act like a kid, I let the other two fight for it.

Before leaving the stage Mike told us "You're too kind, thank you", Carl's last words "thank you, very, very, very, very, etc., much". I'm happy we let them leave with a good impression of British fans, so off we staggered to the Hotel again thirsting for a drink to replace the other half a stone in sweat lost. It's probably a good job we only see them

every year or so. While we were getting ready for bed, Gerard from France was preparing his trip home to catch the group's performance in Paris on Sunday whose review comes later.

In closing, I must say thank you to the Beach Boys for probably their best overseas performance.

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....

50p.....20 words, 5p a word after

40 picture sleeve records to trade for anything I haven't got.
Andrew, STOMP

The Dutch Beach Boys Fan Club. 6 New Letters a year. News, reviews, lyrics, photos,
Cash only - £4 to Eddy Feiken, Amhemseweg 149, 3817 CD Amersfoort, Holland.

Beach Boys Freaks United is the official fan club. For one year's subscription of
4 issues send \$3 to - P.O. Box 84282 Los Angeles, California 90073.

Surf's Up is the German Fan Club and sends out a quarterly magazine. For U.K. readers
the sub. is £3 by Airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim, W.G.

Add Some Music, is published 4 times a year. Send £4 to Don Cunningham, P.O. Box 10405,
Elmwood, Connecticut 06210, U.S.A.

California Music is a Magazine for BB, Jan & Dean & Surf Music fans. Send 2 IRC's
to - Stephen McParland, 2 Kentwell Avenue, Concorde 2137, New South Wales, Australia.

Celebrate the Newsletter is America's good humour Beach Boys Newsletter. For sample
send \$1 to Marty Taber, 14 West Avenue Apt. 2, Albion, New York 14411.

A lover of Beach Boys songs would like sheet music. Any offers please to Tom Bailey,
21 Minsterley Drive, Acklam, Middlesbrough, Cleveland. Or ring 0642 821365.